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of Lake Leopold II.

The Bobaie [Baye] are the northern neighbors of the Basakata in the Isoko-Tolo region.

The Balesa [Lesa] -- Batete -- occupy the left bank of the Lukenie between Bokoro and Pobombo.

The Ipanga and the Batitu or Atshitu, inhabit the Oshwe sector both north and south of the Lukenie. The region occupied by the Bokala lies farther east, between the Lodima and Bumbuli.

The Yaelima are found from east of Bumbuli to the Dekese sector and up to Dengese country.

A few Bashilele [Lele] groups are settled at the confluence of the Kasai and Sankuru. Their territory extends far to the south between the Kasai and the Loanga.

The Bankutshu [Wankutshu], also called Basongo-Meno [Songomeno], live on the left bank of the Sankuru up to the sector of Bena-Dibele and Kole. [Ed. the text from here to mid-page 14 is not translated.]

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Fig. 4. Bankutshu.

[14] During our stay in the village of Chief Pokei, Baboma tribe, one of the dignitaries died. This death gave rise to an important mourning ceremony, as required by custom. The whole gunpowder supply of the deceased had been used to announce his death to the neighboring villages. Sorrow was expressed in the noisiest and most unexpected ways. The sobs of the women, the cries of despair of the relatives, and the plaintive chanting of the official female mourners mingled with the roll of the drums and the guttural and incoherent cries of the men, who kept drinking in order to express their sorrow more convincingly. All this display is an act. The screams and cries of grief are duties and are all feigned. [15] The Banfumungu cry over the death of a neighbor in the same way as they go hunting; the women mourn and cry just as they prepare food. All this is done as another job, because it is customary, because it is obligatory.

764 At the village of Tik-ke-Tik in Yaelima territory, we witnessed a similar scene following the death of a young man.

At nightfall his body was wrapped in mats or rattan splints, solidly plaited, tied up, and completely sealed. At dawn the [942] mortuary bundle, attached to a strong branch, was lifted by two men. Instead of taking the village lane, they carried the corpse behind the hut and then through the bush. A few men walking Indian file made up the procession, at the end of which was the

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Fig. 12. Mother and Child, Bankutshu Tribe.

mother of the deceased in mourning costume. The path they followed was quite irregular. Largely avoiding the trodden paths, the bearers often retraced their steps and took almost two hours to reach the cemetery, four kilometers from the village.

764 764 On the way back, the natives explained to me that the numerous turns and the walk through untrodden bush were meant to lead astray the evil spirit who had entered the village and killed the

1: Maes--13 E-5 (1913-1914) 1924 FO32 Mongo FO32
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Yaelima

that it was a small chicken coop, but when I drew near I saw that it was filled with trinkets. Puzzled, I questioned a woman who had been loitering about for a while.

"Is this not my child's house?" she said.

"Where, then, is your child?"

"Is he not there?" and she pointed out a small basket hanging a few paces from the hut.

I came closer, incredulous, and to my great surprise found the mummified body of a child about two years old in the basket. The corpse was completely desiccated. The mother had fed a low fire under the basket for months and months in order to smoke, dry, and preserve her child.

I wanted to have the basket removed and to buy the little hut with the set of small things adorning it. The woman protested strongly. The natives ran up from all sides, and the old chief gave me an explanation for this unexpected gathering. [28]

"If you remove the child, what will happen to his brother? Won't his breath leave him? Can he live here if his spirit is gone? No,

Fig. 18. Batitu Woman, the Special Favorite of Inumu, Young Batitu Chief.

Mundele, no! Look, Mundele, look at this child," he said, pointing to a little boy three or four years old, "he and the other one (pointing to the mummy's basket) were born of the same mother on the same day. The life spirit was shared between the two! One of them died! The spirit remained among us in the brother and will remain here as long as the body of the

The native most often uses his spear for hunting big game, 224
or he contents himself with setting traps.

The peoples west of the Ipanga have given up elephant hunting. During our sojourn in the region of the Bobaie, Basakata, and Balesa, the natives came to complain several times about the invasion of their manioc fields by elephants and the damage done by these inopportune visitors each time they came. They never thought of attacking the animals. To chase them away, they

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Fig. 44. Great Yaelima Hunter Showing his Harpoon Arrow.

built fires and made an infernal din, while keeping their distance.

In the region of the Ipanga-Batitu and among the Bokala-Yaelima, elephant hunting is rather frequent. The most daring hunters attack them with spears. This hunting is done on an individual basis. The hunter covers or smears himself with elephant dung. As he draws near, he takes a thousand precautions not to attract the attention of the animal, who is always on the alert. Once within range, he plants his spear into the under belly of the animal and gets away as fast as he can. The wounded beast

224 lunges forward at random until, exhausted by the wild run and loss of blood, it falls for good. The hunter follows the track for two or three days without ever tiring or losing heart. He infers the probabilities of success from the loss of blood, the footprints, the length of the paces, and many other signs, and as long as any hope remains he keeps up

[441 ●291]

Fig. 45. Leaving for the Hunt in Yaelima Territory with Spears, Bows, Arrows, and Nets.

the chase. The animal sometimes manages to get rid of the spear. In this case, the hunter returns to the village and recounts his exploit to all who will listen. He does this not to establish a reputation, but to build up a claim against anyone who might find the animal if, by some wild chance, it should succumb to the wounds.

Communal hunting is more common. The natives use large [71] nets, spears, knives, and dogs. The group is divided into beaters, directed by a leader, and those who own nets and act as lookouts.

The first native hunt I had the pleasure to attend took place at Tua among the Banfumu.

1:Maes--92 E-5 (1913-1914) 1924 FO32 Mongo FO32
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Maize gathered before maturity is eaten raw or roasted over a low fire. The ears which are allowed to ripen on the stalk are carefully shelled, the kernels ground in a wooden mortar with a cylindrical pestle, and the flour is winnowed or passed through a sieve.

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The mortar used to make maize flour is made from a section of a tree trunk, with a rectangular opening hollowed in the outer surface and perpendicular to the axis of the trunk. These mortars are very crude, poorly worked, and quite rudimentary. Besides these, one sometimes find others which are better made, small

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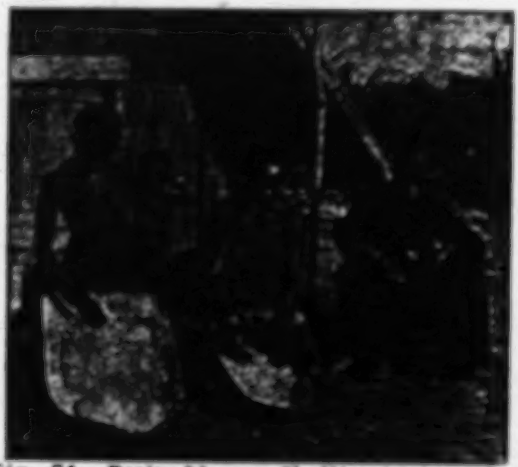

Fig. 74. Batitu Women Shelling Maize and Preparing Vegetables.

cubes provided with a lug or a liana. Let us note, however, that among the Banfumu southeast of Tua we found a mortar of similar shape which the natives used to prepare vegetables.

The sieves used for maize flour in this region are also a special type. The sides are made in an open weave. The general form resembles that of a large bottle with a square bottom, cylindrical body, constricted neck, and slightly flared rim.

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The housewife mixes the maize flour with palm oil to form a somewhat thick dough. She wraps it carefully in leaves and boils it for 10 to 15 minutes. This dish, the mokwof of the Basakata-Mosengere, is served very hot, usually seasoned a little

M D 415 [53]

Bankutshu use a bell-shaped form; the bottom is a spherical calotte, the body slightly curved, and the decoration consists of heavy moldings, both sunken and in relief.

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These same pots are also used by all these tribes for preparing and cooking fish.

The riparian peoples of the Congo-Kasai-Fimi and of the lower Lukenie, as well as the Wadia and Mosengere of the Boriempe-Lulonga, fish a great deal.

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Fish is never eaten raw. The natives boil it or eat it dried or smoked.

To preserve fish, the natives smoke it on large grids similar to those they use for smoking meat.

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Certain peoples, notably the tribes of the Fimi and lake region and of the lower Lukenie, also use a special form of pottery, rare and heretofore unknown. We were able to bring back only two specimens, which are fortunately very characteristic. [134]

This form is open at the base and closed at the top by a large disk pierced with holes. The sides are curved. The diameter of the bottom opening is a little smaller than that of the upper disk. It varies from 45 to 90 centimeters.

This drying pot, called kenge by the natives, is placed on three pieces of wood forming a tripod. Under the tripod, a woman maintains a slow fire of leaves, grass and green wood, which sends thick smoke inside the pot. The gutted fish are placed over the disk. They are left there for four or five days, exposed

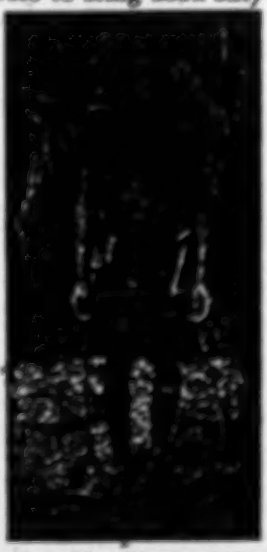

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Fig. 76. Rattan Belt.

continually to the action of the fire and smoke. At the end of this time they are sufficiently smoked and dried to keep for several months. Naturally, these pots can be used [135] for preparing and preserving only small quantities of food. They form a part of the native house wife's equipment among these various tribes. She also uses them to smoke chikwangue, to dry bananas, manioc tubers, and ears of maize, and sometimes to smoke meat. The manioc tubers, bananas, ears of maize, and other vegetable

304 B2 [[77 291] personal vanity, and to excite the male. At the present time only the latter reason accounts for the practice in the region where our influence has been effective. The introduction of European fabrics, the expansion of the economy and the progress of civilization have led the women to clothe themselves and to hide and screen a large part of the body from indiscreet glances. [189] The small primitive loincloth has given way to a toga of variable length, which hides from the public eye that part [Fig. 112 appears here] of the body which is covered with tattoos. In

[291 301 304 142]

Fig. 115. Elegant Lady of the Bokala-Yaelima Region. Tattoos, Bracelets, and Necklaces.

such cases, the woman can no longer display her tattoos for the sake of vanity. [Figs. 113 and 114 appear here] If, despite this, some of them continue to have themselves tattooed just like the old matrons, it is because they hope to attract a man, to please him, and to be able to participate sooner in the pleasures of intimate life. When questioned on this subject, the natives are very definite. The men maintain that the raised tattoos [190] on

304 B3

1. Clothing. Nudity.

291 855 Until he has reached the age of discretion and even a little later, the Nkundó child wears nothing more around his loins than a belt of beads or a plain string usually adorned with some amulet. Nobody is shocked by this rudimentary attire. Parents take great interest in the adornment of their children; from a very early age [301] they are seen wearing belts of trading beads, bracelets, rings around the ankles made of iron, copper, or brass, and in addition, at the present time, glass beads above the knees.

291 As the child grows older the clothing increases. From the outset there are differences on the basis of sex.

The boy acquires a thin strip of cloth which is attached to his string or belt simply by folding back the two ends. The cloth falls between his legs without being tight, allowing for great freedom of movement and the circulation of air; this is an excellent precaution against perspiration due to extreme heat, but it is not very effective protection against indiscreet looks, at least in certain positions. The fabric made of raffia may be decorated to a greater or a lesser extent. In former times there existed different kinds, which we need not describe here. The length of the hanging borders is dictated by vanity. The string was often replaced by a raffia belt or -- among prominent men -- by a leather thong.

The woman's garment consists of a broad raffia belt whose two ends are gradually narrowed, ending in cords which are tied on the [53] stomach. In the center of this belt (nkɔfɔf (1) a ball of raffia

1. Or bokangɛ, bokangɛ wá nkɔfɔf. Among the Bombwanja it is called likɔngɛ.

fibers is attached (bonkoko). A piece of cloth (efufa or lofufa) whose width may vary from 3 centimeters to 20 centimeters or more, depending on the age and the wearer's intensity of the feeling of modesty, is attached to the cords and falls more or less low on the body. For a [292] feast or display the efufa is replaced with a more valuable and longer [64] piece of cloth (inɛlɛ or, among the Elɔngɛ of Losangaya, ilika).

291 The nkásá is unknown beyond the Jwalé and the Lulaka. In that re-
184 gion the women tie a string (or a belt of beads) around themselves and attach a second piece of cloth to it.

Thus the male garment is a rudimentary sort of shorts, open on
291 the sides, while female dress is much more open. In general the efufa is an appropriate protection of one's modesty, but it is inadequate in certain positions. (2)

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2. It may be interesting to note that etóo nsamánya, or just plain etóo, which is the term for a man's garment, also indicates the male line of descent, while the female line is often designated by the term nkásá (sometimes by the word jwómoto derived from bómoto, "woman"). Let us add that lonkundó jwá nkásá means "pure, flawless Lonkundo, not corrupted by foreign influences." This expression should be compared with the following phrases: langue maternel, moedertaal, "mother tongue," etc.

291 At present the nkásá is no longer worn except by a few elderly
177 inhabitants of villages far from the main communication lines. Everywhere else the ancient mode of dress has been replaced by materials imported from Europe. The women wear at least a sangatámbo, a kind of short skirt which falls from their loins at least to the middle of their thighs if not further. Middle-aged men in the interior have simply changed the material of their garment but not its form. The younger ones, on the contrary, have frankly adopted the European mode of dress.

291 A married woman is not allowed to enter the village of her rela-
581 tives by marriage (bakiló) or appear before them [54] without supple-
[196] menting her usual attire with one or more belelele (banana leaves cut
[197] into fringes). The term bakiló must be understood as it is meant by the Nkundó; it excludes those with whom the wife may sometimes perform the sexual act and who are called "husbands" broadly speaking.

291 speaking. (1) Is this custom in some way related to modesty? The
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1. See Chapter VI, Article VI.

[606] same question may be raised with respect to another strict rule of decorum which forbids a man to look his mother-in-law in the face. (2)

2. For details concerning this custom, see Chapter VI, Article V, 1.

It can readily be answered in the affirmative. (3)

3. Nevertheless, see Chapter X, Article II, 3.

784 The rule of decorum which forbids a man to sit down on a
516 seat where a woman is seated who is not his wife seems to me also to be dictated by sexual modesty. On the other hand, stepping over the seat under such circumstances has nothing whatever to do with this feeling. The purpose of this practice is to enable the person seated (regardless of sex) to avoid the evil repercussions of a charm or magic spell in his or her possession. (4)

4. Contrary to the explanation given by Jadot in Blancs et Noirs au Congo Belge (Whites and Blacks in the Belgian Congo), p. 90.

291 Is the native ashamed to show his nakedness? Let us beware
894 of answering this question in general terms. In order to have an idea of the situation which is sufficiently clear and precise, various cases and circumstances must be taken into account.

1) First of all it can be stated that in the normal course of daily living the Nkundó, men as well as women, do all they can to hide their genital organs. That is to say that basically they are

291 834 embarrassed by the glances of others. This feeling extends even to other parts of the body which, irrespective of the degree of culture they have reached, most peoples try to cover. [55]

834 514 2) Between persons of the same sex and age a certain freedom is permitted. This may be observed especially among young boys when they have to urinate. In our countries of Europe the situation is no different. I must say, however, that I have only noticed this freedom in the schools and never in the villages of the interior. Is there a gap in my observations, or should this laxity in the schools be attributed to the influence of the law of least effort (the suitable places in the schools are at some distance) and to the lack of leisure available to the pupils given the shortness of recreation periods on the one hand and their love of play on the other? It is also possible that among these boys modesty has barely made its appearance, since this feeling is strongly linked to the sexual instinct and awakens only with the latter. It would also seem that living in a group tends to reduce the power of modesty.

834 832 3) It is obvious that sexual excitement runs counter to modesty and that sometimes -- especially among young people -- immodest acts may be used to arouse another person, especially in situations, such as bathing, which lend themselves easily to such actions.

515 834 4) Bathers, whether washing or swimming, are very careless, especially when they are in a group of their own sex and age. In former times no doubt they did not indulge in the luxury of even a rudimentary bathing costume. But at the present time it is not at all difficult for them to obtain the small piece of cloth needed for that purpose. Nevertheless, nude bathing in rivers and streams is a common practice. It is far more frequent among women than among men. The natives with whom I have discussed the subject attribute this fact to levity and a lack of concern; but they see nothing very wrong in it. Whether or not [56] the bathers are in a group also seems to make a difference. If you surprise one or two people under such circumstances, they will hide in haste. If, on the other hand, you find a dozen, they will not move; on the contrary, they will interrupt their toilette to watch you pass. Perhaps they are simply unconcerned about their nakedness. But it is also possible that they

593 834 arises but rarely. Furthermore, if a daughter is required to perform similar duties for her father, she will undertake this obligation only [539] with the lament: njôy'ɔɔna ɛ̌kɪ́ 'm wímɛ́kɛ́, "I have come to see where I had my origin." Any woman who has been in that position will later know no oath more sacred than this one: la botakɛ́ wɛ̌ fafɛ́ bɔ̌kɪ́ 'm wɛ̌nɛ́kɛ́ la mpaka, "by my father's nakedness which I saw when he was old."

834 291 Thus we can draw the conclusion that the Nkundɔ́ are offended by nakedness and as a rule do not tolerate it. The exceptions do not invalidate this generalization; on the contrary, they tend to support it.

2. Speech. Obscenities and propriety.

521 831 195 In general the Nkundɔ́ see nothing wrong with using obscene expressions. They only describe them as "bad" if they become indecent. If a conversation touches on matters of sex, they may wonder whether a particular topic is necessary, interesting, or entertaining; they will not ask themselves whether it is moral. For it will be apparent throughout this study they have no concept of morality strictly speaking.

The Nkundɔ́ possesses a varied and extensive list of obscene words -- nor is he alone in this respect. [58] We are not compiling a dictionary, and therefore we will not list them. What interests us are the circumstances that make these words indecent and under which a proper use of them impossible. The circumstances provide us with a criterion of the degree of obscenity of a word or expression. Let us say at once that we include in this category not only terms applied to organs and phenomena which are of a sexual nature strictly speaking, but also words pertaining to certain anatomical parts or physiological functions such as, for example, excretion, hair and tattooing found on private parts, and the female garment called efufa. We [184] should also point out that some tribes will consider expressions obscene which do not shock others at all.

304 and "modern" fashions, as well as some ancient ones, take this into
832 account. In the next paragraph, moreover, we will note ananalogous phenomenon.

Both of the explanations given can be defended, since each has its value. But it seems to me preferable not to oppose them but rather to bring them together, as they probably are in the thinking of the native.

It should also be noted that a man never performs the operation of making a sexual tattoo on a woman, although a woman may indeed operate on a man. And finally it should be mentioned that the [831] specific terms designating these tattoos are considered as obscenities.

The practice of tattooing is decreasing at the present time. [178] Many boys are already without tattoos. But very few girls lack them; among them the fad has not disappeared. Some even have themselves tattooed without the knowledge of their parents and in spite of their opposition. Among the Blacks, as everywhere in the world, fashion is deeply rooted because it is natural. But the designs of the tattoos are now becoming smaller. It seems to me that this change is due, not to a reaction against tattooing as such, but rather to a modification of the style. For tattooing is a real fashion, and like all fashions it is subject to change and development. Nowadays there is a tendency to imitate the designs of other peoples of the Congo. Elsewhere, as among the Injólɔ́, for example, an internal evolution may be observed, although it is occurring under foreign influence. The evolution is taking place chiefly in the face motifs, while those of the body are beginning to be omitted. But the sexual tattoos do not seem to be disappearing. [69]

4. Bead Belts

291 From an early age the Nkundɔ́ child is adorned with a belt of
901 trading beads. Before the coming of the Europeans this decoration
832 made its appearance only towards puberty and was restricted to girls. Nowadays, many men also adorn themselves in this manner. And since it is now easier to obtain the beads, women are no longer with a single string but wear several in assorted colors. They add smaller ones below the knee.

291 301 832 According to what I have been told, this type of ornament may also have a sexual significance. Normally -- and this statement is applicable only to the present time -- the beads are entirely covered by clothing and are visible only on a few occasions. If a large number of strings (as many as six, eight, or ten) or very many beads are worn, attention may be attracted to them because there will be a bulge in the clothing worn over them. Their sound will reveal their presence during a race or a dance. And according to my informants, that is enough to awaken passion. Making an allusion to the beads and especially touching them deliberately is considered as an invitation. For her part, a woman sometimes rubs them together in her fingers so that they will make their characteristic noise and thus attract a man's attention and arouse his interest.

The preceding does not mean that simply the wearing of the beads is necessarily intended for a bad purpose. Not only must such an intention be excluded in the case of serious persons, especially if they are elderly and content themselves with wearing a single string, seldom a second one to support the first. But there is also the possi- [152] bility that a young Black beauty may adorn herself with ten or more strands out of sheer vanity, so that the whole world may see that she has so many. [70]

Furthermore, it has been shown that attention to appearance is not necessarily directed to another person. Though that may be generally true, many people like to dress for the pleasure of being well dressed, and girls who never dream of an adventure may still enjoy wearing pretty undergarments. This desire for adornment for its own sake can, no doubt, explain the belts, as well as other embellishments on more than one Nkundó woman.

We should add that those who adhere to the theory that the tattoos have an immediate sexual influence could apply such a theory here as well.

302 891 5. Depilation

All Nkundó of both sexes practice depilation of the genital organs and even the armpits. The natives believe that the hair growing

[104] III. WEAVING

286 The craft of the Mongo weaver is an honorable one and one that calls for much labor and attentiveness.

[177] Weaving is no longer as much in vogue as it was in earlier times, because the younger people buy European materials. However, the weaver is still able to earn his daily bread comfortably, because
● [291] the old people are too pagan to give up their old ingrained habit of wearing a loin cloth.

[467] Weaving is a craft carried on by men only. Some are very skillful in the weaving of materials and command our admiration. Pieces of really beautiful workmanship were offered to us for sale; I had myself seen them being woven.

286 The weaver takes his knife, goes into the forest, and cuts the
314 "mpekwa ia lifeke," the fibers of a certain kind of palm tree which he also sometimes plants on the open highway near his hut. As soon as he has sufficient fibers for the weaving he has in mind, he goes home and at his leisure scrapes the fibers with his knife until they are all of the same thickness.

286 After that he leaves them in the sun to dry. When they have dried sufficiently, he puts up in his hut or on the open highway the frame on which the fibers are to be hung.

After he has attached the fibers to the top cross-bar (they are bound between the top and bottom cross-bars), he holds down the bottom cross-bar with his foot and goes to work.

Often he uses fibers of different colors, and this gives a lovely effect to the piece of material.

Bofomi afom'eto, "the weaver is weaving material."

386 The weaver has a very simple way of giving the fibers their
314 different colors.

From the forest he fetches a liana (longoli) which contains the red, white, or black coloring agent, cuts it in pieces, puts them in a banana leaf which has been quickly scorched in the fire, adds some water and hangs all this, with the fibers, in a bag of banana leaves above the fire. When the dye has soaked thoroughly into the fibers, he has his colored fibers all ready [105] for the material he is about to weave. This mixture is called "bosaka."

7:Brown M-5 (ca. 1940) 1944 FO32 Mongo FO32
Ntomba

inches long and two inches in width, numbering up to seven are brought and attached to the back of her *lomboo* by folding them over it.[1]

The first male child which was born to the *nkumu* before he acceded to the office is known as *Iyomi Nkoi*. If he has none, then the right to this name passes to the first male child to be born to his younger brothers. Any child born on the day that the *nkumu* is given his *montolo* is also called *Iyomi*; if a male he will be *Mola Iyomi*, if a female, *Mpembe Iyomi*.[2] These children must not see the *nkumu* until they are old enough to know his name and greet him properly, and so they are taken to some village other than the one in which he has his residence. When such children are considered old enough to take up residence in the village of the *nkumu* it is an occasion for revelry, a big dance, *nteko*, is held, and there is a feast. The child, *Iyomi*, is brought to the village of the *nkumu* with rejoicing, and this is a signal for everybody desiring to do so to help himself to anything belonging to the *nkumu*. Goats and fowls may be killed and eaten, sugar-cane rooted up, bananas, plantains, and other crops growing near by seized for food. Because of this custom the *nkumu* will take precautions and send his livestock, at least, off to some other village in order not to lose more than he can help.[3]

The *nyemba*, the singer or singers, and the *ntotii*, the praisers already mentioned, remain with the *nkumu* during his period of seclusion. Added to these is *ntomba lokombi*, the bearer of the *lokombi*, a stringed instrument played with the fingers, similar to a bass viol in its general appearance.

Inside the *ipana* during the seclusion of the *nkumu*, few people have the right of entrance, but as one enters the *ebanga* where the daylight hours are spent, one finds the couch of the *nkumu* on the left and towards the rear. On the same side and towards the front are seated the *ntombe lokombi* and the *nyemba*. *Nsono*'s couch is to the right of, and parallel to, that of the *nkumu*, but still to the left of the centre posts. To the right of her couch is the fire in the centre, and beyond the fire on the right side is a couch for the *maomi*, likewise somewhat to the rear, with a space in front for the *ntotii*.

The month's seclusion being completed, the *nkumu* prepares to buy the homage of the village. *Nsono* gets rid of her decorative colours, and assumes ordinary attire, becoming like any other of the wives, and is ready to take up all the usual duties of a wife, whether in the garden or at the house. The people are called to come and render to the *nkumu* their homage and praise. The men come to the *ipana*, are admitted to the presence of their *nkumu* and seat themselves on the bare earth with their legs wide apart and facing him. They then, without uttering a word, greet him in the

[1] The *lomboo* is a belt which used to be worn by Tumba women encircling the buttocks, and this was used to attach their only garment, the *ekwa* among the Bongindo, this being a short loin cloth, or an *mpango* among other groups, this being a woven cloth strip worn between the legs.

[2] When a new *nkumu* assumes office, one already in office will take this opportunity of getting more of his sons named *Iyomi*. He takes them to the *molombo* of the new *nkumu*, and having placed a bracelet of cowrie shells on the right wrist, and sometimes one on the right ankle, asks the member of the *molombo* whose right it is to give away the *montolo* to name these sons *Maomi* (pl. of '*Iyomi*'). This man will then take such a son, and presenting him to the people introduce him by giving him a name, and following with praise as, '*Ow Iyomi Lonzuu, bototo!*' and the crowd replies with the customary '*Bwoo!*'

[3] It is well to remember that not every individual bearing names associated with the institution of the *nkumu* is directly concerned with it. With the practice of 'resurrecting' dead relatives by naming new-born children after them, such names as these become widespread.